

VOL. V.—NO. 7.

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WHOLE NO. 133.

Upright Piano Action Frame.

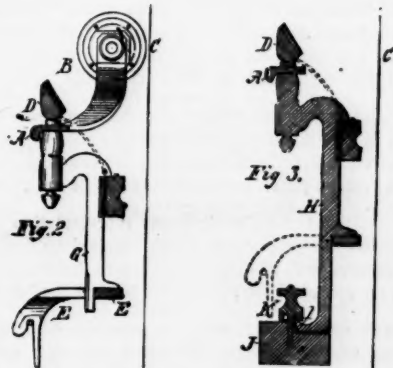
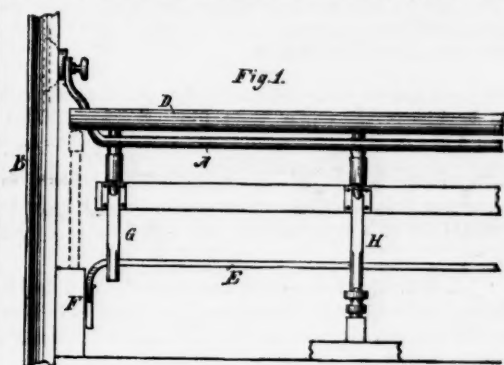
THE drawings illustrate an improvement in upright piano action frames, the object of which is to produce a metallic, or partly metallic, upright pianoforte action frame with more reliable strength and less weight and clumsiness than metallic frames cast in one piece and to produce supporting rails with sufficient rigidity to avoid the necessity of intermediate fastenings to the string-frame or to the wrest-block between their ends, which are fastened in a novel way; also to produce a more convenient and substantial fastening for the lower ends of the intermediate standards.

Figure 1 represents a front view of the bass-end half of the frame, showing the end and one intermediate standards, the points of fastening to the case, and the position of the pedal-lifting rod. The other half is a repetition of this. Fig. 2 represents a section of the same at the bass-end standard, showing the curved position of the ends of the supporting rails, their fastening-points, &c. Fig. 3 represents a section of the same at one end of the intermediate standards, showing the device for fastening the same.

A is the upper and principal supporting rail. This rail is preferably of steel. It can be made of any other metal. It is arranged so as to have its widest part in a horizontal position, or thereabout, so as to make the frame stand very rigid as to its forward and backward tendency without much weight of metal, so as to avoid the necessity of any intermediate fastening to the string-frame or wrest-block (which is the case with others now in use). The ends of the rail A are extended, bent and curved into a proper position to fasten to the rims of the case B, instead of fastening by the standards, like others now generally in use, near the string-frame, the position of which is shown in Figs. 2 and 3 by the line C. In this position they are not affected by the warping of the rims. They may in some cases be fastened to the string-frame. Over this rail the hammer-rest rail D swings on centres, like others now in use. A lower metal rail, E, is attached in a similar manner to the upper one, having its ends extended, bent and curved into a position to fasten to the cheeks F of the piano-case by any means of fastening now in common use. It will be observed that these malleable metallic rails A and E, with their ends curved to fasten to the piano-case, are extra rails, and are not and do not substitute for any of the rails, and are not screwed or bolted to any of the rails necessary for the direct attachment of or support of the several small parts of the action; but, in combination with the standards screwed or riveted thereon, a very rigid and substantial construction of frame is produced without much weight, to which the rails (necessary for the direct fastening of the several small parts of the action) are secured by way of the standards, which precludes many of the difficulties that exist in other action-frames—for instance, those cast in one piece. Where they are light enough to avoid clumsiness, they do not cast uniformly, but are warped and twisted into various uncertain shapes—a difficulty which cannot be corrected or avoided—and when they are so heavy as to be clumsy, their fastening-points, standards and rails are easily broken by the slightest accident, and are not easily repaired. Great difficulty is experienced with action-frames where the rails are only of wood in their shrinking and warping, thereby disarranging the action for the want of reliable support, which cannot be had in cast-iron or wooden rails, all of which is obviated in the new construction, inasmuch as the rails are metal and can be bent into their proper shape, and with their curved ends for the fastening of the action into the piano case they produce an elastic strength and a slight spring-pressure against their fastening-points, so that the frame always shuts into the case snugly, and is never too tight. It will be observed that such a construction of frame (for the support of the wooden rails necessary for the attachment of the several small parts of the action) can be easily reset and made to conform to any scale that has been drawn out of its level by the immense strain of the strings, thereby affording great facility for repairs not known in other frames. It is seen, therefore, that the difficulties mentioned are precluded. The upper metallic supporting-rail, A, with its ends curved

into arms to fasten to the piano case, with its widest part lying horizontally, is an important feature in the invention, as the rail is screwed or riveted to the top ends of the standards, there being no necessity of their running above the rail A, and when combined with the lower metallic supporting-rail, E, with its ends curved for the fastening to the cheeks F of the piano-case, they allow of the end standards being very simple and inexpensive, as the action is not fastened to the case by them, and they may be of wood without any of the previous objections.

The standards G and H are made of cast iron or any other metal (for some actions they may be of wood), and they are screwed or riveted to the supporting rails A and E. To these standards the wood rails are screwed in the ordinary way. The lower ends of the intermediate standards, H, are formed



UPRIGHT PIANO ACTION FRAME.

into hooks I, which are arranged to swing into a notch or recess in a block of wood, J, which is secured to the key-frame. In this block a screw, K, is inserted, having a large head with a groove turned in its under part close to its shank, which forms an outer rim. When the frame is swung on its lower centres into position, the hook I passes into the notch or recess of the block J under the screw-head K. By turning the screw down, the outer rim closes over the end of the hook I, thereby securing the standards firmly without any liability of being clogged with dust or affected with the atmospherical changes.

Gounod's "Redemption."

THE new oratorio by Gounod, which will be the most important feature of the Birmingham Festival next month, has for some time excited the curiosity of musical amateurs, and our readers will be glad to have some preliminary account of its scope and general character. That account cannot, as a matter of course, take the form of a detailed analysis or criticism. Musical works of this class to be judged must be heard, and even the most experienced reader of a full score can derive but an imperfect idea of the beauties of harmonic and orchestral combination which lie hidden in its signs and symbols. Even more difficult would it be to convey the faint impression thus received to others. The impor-

tance which the composer himself has placed on this work is sufficiently proved by the words "Opus vitæ meæ," inscribed by his own hand on the score. These words bear reference, no doubt, to the sacred import of the subject no less than to its artistic execution. Gounod's has always been a deeply religious mind. More than once he is said to have been on the point of entering the church, and nothing is more natural than that he should have devoted the "work of his life" to the sacred tragedy which has been here selected by him and which is known to have engaged him for a number of years. In the book of words compiled by himself, Gounod has wisely adhered to the matter, and in most cases to the diction, of Scripture, the lyrical portions and the chorales only being written in verse. In accordance with the accepted form of the oratorio, the events are related by a *récitant*, or, more correctly speaking, by two *récitants* or narrators (a tenor and a bass), to whom some of the most effective portions of the vocal music are assigned and who continue the tale alternately, and, on one occasion, in conjunction. In addition to this, the leading actors of the sacred drama—Christ, the Virgin, the Apostles, the Two Thieves, and others—are introduced, and the chorus takes, of course, a prominent part, representing at various times and in various combinations a "*chœur mystique*," a "*chœur céleste*," the soldiers of the watch and the Christian Church.

The oratorio is divided into three parts—the Passion, the Resurrection and Ascension, and the Pentecost; a short prologue briefly refers to the Creation, the Fall, and the Promise of Redemption. The music, in a general way, may be described as thoroughly representative of Gounod's style—in most respects of his best style. The sacredness of his subject has not prevented the composer from looking at it in the spirit most congenial to him—the dramatic spirit. There are some portions of the oratorio which might be transferred to the stage without any change as far as the music is concerned; and Gounod, moreover, has now and then attempted effects of realism which are, perhaps, unprecedented in sacred music. Thus, a long-drawn phrase of the violins in the scene of the Crucifixion is superscribed in the original score "*Jésus est étendu sur la croix*," and the meaning of another characteristic passage is indicated by the legend "*On enfonce les clous dans les pieds et dans les mains de Jésus*." The earthquake, successfully represented by the rapid chromatic scales of flutes and violins in unison, while the brass sustains the harmony and *grosse caisse* and tam-tam enforce the rhythm, may be mentioned in this connection. In the characterization of individuals Gounod also has employed essentially dramatic means, and the person of the Saviour or rather His mission of forgiveness and redemption, is indicated by a "leit-motive" of great beauty, which occurs again and again in the course of the action. The choral treatment throughout partakes of the spirit of the French opera rather than of that of the oratorio as developed by Bach and Handel. With the exception of a short *fugato* extending over twenty-four bars in the last chorus, there is no attempt at counterpoint or part-writing proper, the voices moving throughout in homophonous progressions. In speaking of a work of Gounod, it is scarcely necessary to add that there is abundance of beautiful melody; that the orchestra is treated in a masterly manner, and that the harmonic effects are often new and striking, the accompaniments of one recitative showing, for example, an all but unbroken sequence of augmented fifths. Altogether, there is every reason to think that Gounod's new work will be among his most successful efforts. It contains all the elements of popularity, and not a few of the higher artistic qualities which appeal to the cultured musician rather than to the masses.

It remains to point to a few detached features of the score which immediately attract the attention of the reader, and are likely to be among the chief successes of the performance. One of these in the first part is the "March to Calvary," an elaborate scene conceived in a thoroughly dramatic spirit, and admirably constructed from that point of view. It commences with a march tune, brilliant rather than solemn, and too modern in character to be poetically significant, the rhythm of

which, sustained almost throughout the entire scene, gives unity to it. It is interrupted by a chorale, sung by the soprani, which might be technically described as the trio of the march, which is resumed after its conclusion. A second intermezzo is formed by a short narrative for the récitant (bass) and a beautiful arioso for baritone, "Ye daughters of Jerusalem, weep ye not for Me," after which the march is once more briefly resumed, the chorale already referred to, sung this time by the entire chorus, bringing the piece to an effective close. The "Improperia," sung by solo, quartet and chorus, a kind of paraphrase of the "Stabat Mater," divided among contralto, solo, quartet and chorus, and the dialogue between the two thieves, one of the most impressive numbers of the score, also belong to this part of the sacred tragedy. The second part contains a very effective orchestral interlude describing the Holy Women on their way to Sepulchre, and, following upon it, the appearance to them of Christ, the representative theme already referred to being turned to excellent account. The same "leit-motive" plays an important part in the finale of this act, which may be called, without hesitation, the most effective number of the whole score. The composer here has called all the resources of modern music to his aid, and the sonorous effect of the piece will, no doubt, be greatly enhanced by the additional four harps and four trumpets which accompany the celestial choir of soprani. At the beginning of the third part Gounod pays a no doubt conscious tribute to the memory of Mendelssohn by quoting the lovely air, "Be thou faithful unto death," in a kind of *ritornel*, which precedes the first chorus. The finale of this part, comprising the short fugue already mentioned, is again designed on a grand scale and serves as an effective climax to the oratorio.—*London Times*.

Operatic, Choral, Orchestral, &c.

HOME.

A new Opera House has been erected in Bangor, Me.

"Der Freischütz" seems to have made a decided hit at the Tivoli Theatre, San Francisco.

St. Louis will perhaps soon have a new Music Hall built to match the excellence of her theatres.

The Buffalo Orpheus Society are looking for a new director. It wishes to import one from Germany.

The Philadelphia Church Choir Company will perform at the new Mount Morris Theatre, at Harlem.

The Philadelphia Lyceum will be opened by the Boston Miniature Ideal Opera Company, now playing at Wallack's.

At the Garden and Pickwick theatres, St. Louis, the "Sorcerer" and "Maritana" have been played to excellent houses.

The concerts of the Rochester (N. Y.) Oratorio Society will have the assistance of Henrietta Beebe, Lena Little and Mr. Remmert.

A new Opera House has almost been completed in Topeka, Kan. It will be opened by the middle of next month by the Emma Abbott troupe.

Aronson's opera, "Captain Kydd," will be performed at the new Casino the coming winter by English singers. There is no reason why this should be.

A vocal quartette has been formed in Rochester, N. Y., called the Plymouth Quartette Concert Company. It embraces Miss E. Marsh-Dickinson, Mrs. L. S. Kendall, Philip Fried and W. F. Brace. Mrs. W. F. Brace is the accompanist and S. F. Wilkinson the pianist.

On September 17 the Apollo Theatre, St. Louis, under the management of Louis Gene, will be opened with operatic performances given by a first-class troupe. They will be represented in German. Marie Koenig, of Vienna, will appear, together with a large and effective chorus.

The American night of Thomas in Chicago brought forth Geo. E. Whiting's Overture and March, from "The Tale of a Viking," G. E. Chadwick's Overture to "Rip Van Winkle," and an "Andante" for strings; F. G. Gleason's Prelude and March, from "Montezuma;" J. K. Paine's Second Symphony "Im Frühling;" and A. H. Pease's "Red Cloud Galop." Mr. Gleason's piece was well received, as was also the Paine Symphony, which made a decidedly good impression.

FOREIGN.

Emma Dotti is now enjoying herself in Milan.

Giuseppe Kaschmann, at last reports, was in Milan.

Manzotti, the composer of the ballet "Excelsior," has gone to Paris to superintend the rehearsals for its early production at the Eden Théâtre.

At the National Theatre, Buenos Ayres, "Dinorah" has been produced with the prima donna Raja Lary, the tenor Valero, and the baritone Menotti.

At the benefit performance of the little Cuniberti, at Rio Janeiro, there were present the Imperial Family and a very large audience. The talented Gemma was overwhelmed with

ovations, flowers, poetical effusions, and brilliants were presented to her valued at about 10,000 francs.

The Milan Conservatory of Music had last year 217 pupils—116 male and 101 female.

The basso Vidal will appear the coming autumn at the Teatro Argentina, Rome.

Emma Turolla, the eminent cantatrice, is now at Rimini, enjoying the baths at that place.

Bottensini, the great contrabassist, is writing a new opera, called "La figlia dell'Angelo."

A new opera by Terziani is to be produced the approaching carnival at the Apollo Theatre, Rome.

The two symphonies left by the deceased J. Raff "Autumn" and "Winter," will soon be executed in Leipzig.

Suppé's opera, "Gascogne," has been played in Nürnberg to a full house and with every sign of success.

The baritone Athos has engaged himself to appear in "Aida" at the Messina Theatre. He was to have sung in Madrid.

A young tenor, Lorini, has been singing at the Garlasco Theatre, in several Theatres. He pleased the audiences very much.

The first novelty to be given at the Berlin Opera House at the approaching season will be Carlo de Perfall's "Raimondin."

Maria Leslino, the prima donna who was last year with Strakosch, and who made a favorable impression in this city, is in Milan.

The prima donna Irma Mery has had a triumph in Athens in "Ruy Blas." She received flowers, &c., while the applause was unstinted.

Pappenheim, the well-known dramatic prima donna, recently made her appearance in "Lucrezia Borgia" at the National Theatre, Buenos Ayres.

A grand funeral march in honor of Garibaldi has been written by Timoteo Pasini, of Buenos Ayres. It will be performed by a band of 200 members on a special occasion.

The Spanish paper *La Correspondencia Musical* is giving an interesting series of articles on Spanish opera and dramatic music of the 19th century, from the pen of Antonio Peña y Goñi.

"Jole di Svevia" is the title of a new opera by T. Giribaldi, that recently received its first representation at the Solio Theatre, Montevideo, the occasion being the gala evening of the country festival.

The ballet music of a new opera called "Melusine" by Müller-Reuter has made a very favorable impression in Strasbourg. The composer is a pupil of A. Wieck, Clara Schumann, Ludwig Meinardus and Joachim Raff.

It has been decided to hold a conference of the Tonic Sol-faists of South Wales, at Swansea in October, 1882. Mr. Curwen and Mr. Griffiths are expected to attend. There will be an evening public meeting in the Albert Hall.

In addition to the already strong representation of English music on the programme of the Birmingham Festival, as already announced, it is gratifying to learn that a new symphony from the pen of Hubert Parry will be then produced.

Large vocal sacred works are now generally performed at special church services. Bennett's "Woman of Samaria," Stainer's "The Daughter of Jairus," &c., are among those very frequently sung by a large chorus and orchestra.

The band of the First Regiment of the Line, of Bavaria, by permission of the Minister of War, is to soon go to Vienna to give concerts. This band, under the direction of Neithardt, that gained the prize in Paris, is one of the best bands in Bavaria.

A statue of August Mariette, founder of the Egyptian Museum in the Louvre, was formally unveiled in Boulogne-sur-Mer on July 16, when a cantata written for the occasion by Charles Vervoitte was performed by two hundred singers and players.

The following artists form part of the company engaged for Bucarest: Zina Dalti, light soprano; Margherita Preziosi, mezzo-soprano; Petrovich and Lazzarini, tenors; Pogliani and Greco, baritones; Pinto and Pozzi, basses; conductor, Oreste Bimboni.

A performance of Mozart's "Cosi fan tutti" was recently given by some of the students in the operatic class of the Royal Academy of London, which afforded ample evidence of the sound course of instruction pursued at this institution. The Misses M. Cockburn and Kate Hardy and Mrs. Irene Ware in the parts of *Fiordiligi*, *Despina* and *Dorabella*, R. H. Cummings as *Don Alfonso*, and H. B. Fulkerson and A. T. Jarratt as *Ferrando* and *Guglielmo* sang well and acted with

considerable intelligence. Gustave Garcia as dramatic director, Mr. Fiori as musical director and Alfred Izard, who accompanied, gave most efficient assistance in their respective posts.

Madrid recently had a novelty in the way of a "Crystal Quintet." This society plays what it calls the "Cristofono," an instrument composed of glasses of different shapes and sizes, and which are said to produce the most pleasing effects.

The company for Bahia, engaged by the impresario Setragini, is made up of the following performers: Prima donnas, Emma Dotti and Italia Giorgio; mezzo-soprano, G. Luttichan; tenors, Del Papa and Setragini; baritone, Navy; basses, Olivieri and Tanti; buffo, Orazio Bonafous.

The Artistic World.

AT HOME.

—Selina Dolaro seems to have been successful as *Olivette*.

—Remenyi, the violinist, is playing in Philadelphia this week.

—Helen Dignon recently sang in a benefit concert in San Francisco.

—Ocean Spray has the presence of the well-known musician, Signor Operti.

—Mme. Murio-Celli will return to the city from her vacation the first week in September.

—The San Francisco violoncellist named Julius Hinrichs is coming East with Mme. Rivé-King.

—S. G. Pratt is trying to open the way for a performance of his opera, "Zenobia," in England.

—The coming season will see at the Bijou Opera House the well-known singer Julia de Ruyther.

—The Emma Abbott Opera Troupe claims Gustavus Hall both as leading basso and stage manager.

—Madeline Schiller, the excellent pianist, is spending part of her vacation at Richfield Springs, N. Y.

—Arbuckle, the cornet soloist, is now charming staid Philadelphians. He is playing at Lauber's Garden.

—Myron W. Whitney has been spending part of his vacation at Plymouth Beach. He has a cottage there.

—L. C. Elson quite recently delivered a series of musical lectures at Rockland, Me., which were very successful.

—Letitia Fritsch is reported as one of Strakosch's engagements for his coming season of English and Italian opera.

—Henrietta Beebe will likely travel in a concert company the coming season, under the management of G. M. Colby.

—Louis Maas, the pianist, has had a decided success in Buffalo. His playing and teaching have been highly referred to.

—Marie Helmlicher, the pianist, recently played with good success at a concert given in the Pavilion Hotel, New Brighton.

—A Mr. Crozier's piano playing in Chicago, at the summer course at Hershey Hall, attracted much attention and was well spoken of.

—Mr. de Lazare has just completed a new comic opera in three acts, entitled "The Two Mandarins," which will shortly be produced in this city.

—Mme. Rivé-King has had what is termed a newspaper success in San Francisco. The musicians did not seem to appreciate her piano playing as highly as was expected.

—Lydia S. Harris played at her last piano recital in Chicago Liszt's Concerto in E flat, Chopin's in E minor, Schumann's in A minor, and the first movement of Beethoven's third.

—Jeannie Franks, a well-known pianist, of New Orleans, has been recently traveling in Texas, giving concerts in San Antonio and Galveston. Her success was very gratifying.

—Lilly Post was ill last week, and was compelled to withdraw temporarily from the cast of "Olivette" at the Bijou. Her part of the *Countess* was played by Marian Lambert.

—Agatha Munier, a singer in St. Stephen's Roman Catholic Church, was recently presented with a silver set by her male pupils. Besides being the alto soloist, she is also the vocal teacher.

ABROAD.

—"L'Africaine" is promised the coming autumn to the inhabitants of Lecco.

—F. Clay will probably write a cantata for the Leeds Festival, which takes place next year.

—The new theatre of Verona will likely be opened in November with a performance of "Aida."

—The tenor Frapolli recently sang in London, receiving great applause for the manner in which he rendered the romance from "Il Duca d'Alba."

—Ponchielli's "Gioconda" is to be executed at Montevideo by Pantaleoni, Novelli, Casaglia, the tenor Mozzi, the baritone Moriani, and the basso Vecchioni.

—Concerning Adelina Patti, it has been remarked that all the new operas produced in London purposely for her have never had more than two representations. For example, "Gehmina," by Poniatowski; "Esmeralda," by Campana;

"Estella," by Jules Cohen; and now "Velleda," by Lenepveu. A strange coincidence!

—At the Theatre of Anveroa, a new opera will be given by Count Osmond, called "Dafin and Cloe."

—Etelka Gerster will appear in "Sonnambula" at the Apollo Theatre, Rome, at the approaching carnival.

—The Spanish tenor Valero, who recently appeared at Buenos Ayres, has been dubbed the "little" Gayarre.

—Adelina Patti gave the rôle of *Rosina* in the "Barbiere" as the last performance at Covent Garden Theatre the past season.

—Another new opera is the "Marquis de Tonneau," by Planquette, which is to be given in Paris at the Folies-Dramatiques.

—At the Filarmonico Theatre, Verona, will be represented the "Redi Lahore" and the ballet "Excelsior," the coming season.

—Rubinstein is in Paris, where, at the Renaissance Theatre, a new operetta of his will be performed, entitled "L'Ecole des Pages."

—The prima donna Olga Alborini is going to marry herself to Virgilio Narducci. Her true name is the Countess Olga de Homutoff.

—Oreste Bimboni, the well-known conductor, has been commissioned to write an opera on a special subject for the Theatre of Bucharest.

—Emilia Tagliana, the excellent prima donna, has been in Milan. She was for a number of years at the Berlin Opera House, being a favorite there.

—Emilio Porrini is the clarinet soloist in the school of Cavallini. He recently performed with great success in Barcelona. He was a pupil of Milan Conservatory.

—M. Gailhard seems to have made an excellent impression at Covent Garden Theatre in Boito's "Mefistofele." His representation of the title-rôle received great praise.

—The late James Turle, organist of Westminster Abbey, is said to have taken a lively interest throughout his life in assisting young students to make their first start in their professional career.

—Edmund Neapert, the celebrated Norwegian pianist and composer, has been engaged for a series of concerts in the United States. He leaves Norway for New York at the beginning of September.

—From August 19 to September 19 the Theatre a Meldolat (Forli) will have twelve representations of "Ernani." The artists engaged are Conti-Foroni, the tenor Tassa, the baritone Nolli and the basso Viviani.

—Signorina Tua, the remarkable violiniste, has been engaged for two years by the impresario Fischhoff, at 120,000 francs per year. She will make a tour in Switzerland, England, Russia and America. She will appear in America in February, or thereabouts.

—Signor Scuderi recently gave a concert in London, at which he played the violin part of a portion of Beethoven's "Kreutzer" sonata, and afterward sang a serenade of his own. His "Dormi pure" is quite popular in this country.

—Kingston Rudd, a young pianist of Norwich, England, recently made his debut at the Crystal Palace, London. He played part of an unfinished concerto for piano and orchestra, composed by Benedict, and succeeded in creating a most favorable impression.

—Carlo Albanesi proved himself to be a pianist of excellent gifts at a recent concert in London. Besides playing works by

Chopin, Scarlatti, Liszt, Thalberg and Rubinstein, he also rendered several of his own compositions of the drawing-room type, of elegant construction and artistic detail.

—Great preparations are being made at St. Petersburg for the installment of the Russian Opera Company at the Imperial Theatre, where in the past Italian opera ruled. The chorus will number 120 and the orchestra 100. For the costumes, scenery, and mechanical accessories 3,000,000 francs have been voted.

—A large number of artists from the Paris Conservatoire and Opéra Comique attended the funeral of M. Guerreau the other day. M. Guerreau, who died suddenly in the fifty-ninth year of his age, was an able violinist, and had been for forty years a member of the orchestras of the Paris Conservatoire and Opéra Comique.

—Eva Cummings, a young American, formerly of Brooklyn, has been singing during the present season at the Theatre Monforatti, Casale, and later at Acqui, Italy. The papers of the two cities speak in high praise of Miss Cummings' singing and acting, and at the close of her engagement she was tendered a benefit performance which proved a great success. She was presented with a laurel wreath made entirely of gold as a testimonial of appreciation from La Societa Patriottica.

New Music.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

F. W. Helmick, Cincinnati, Ohio.

1. I've gwine on to Canaan..... (song and chorus)..... M. H. Rosenfield.
2. Recollections of the Ocean Galop..... (piano)..... Otto Granert.
3. Davenport Galop..... "..... Emil Wahl.
4. Aurora..... "..... E. J. Abraham.

No. 1.—It is not so full of blunders as most pieces of its class, but it has nothing to recommend it to any but those whose taste for music and poetry is of the most primitive order.

No. 2.—Quite commonplace and not correctly written down. The name seems to be Ocean galop, yet the music is to be played in march time. There are small differences in such pieces.

No. 3.—In spite of the fine title page, the music is uninteresting, even for a piece of its class. The chief subject is taken from "Lucia." The "Trio" is weak. Mistakes occur.

No. 4.—The title page is quite gorgeous, while the music is a big attempt that accomplishes nothing. A smaller piece with some little merit would have been more in order than the present one.

C. J. Whitney, Detroit, Mich.

1. I'm in love..... (song and dance)..... Theo. Bendix.
2. They say..... "..... "
3. First Valse Brillante..... (piano)..... Carl Majer.
4. Clara. Valse Caprice..... "..... "
5. Romanze..... "..... "
6. Gavotte..... "..... "
7. Polka Caprice..... "..... "
8. Mignonne, Mazurka Brillante..... "..... "

Nos. 1 and 2.—Associated with Mr. Bendix in the composition of these two pieces is R. E. Graham. No. 2 is the better of a poor couple, but both will be confined to variety-hall performers and listeners. They are full of typographical errors, to say nothing of false harmonies, &c.

No. 3.—Is a pleasing waltz of ordinary pattern. The secondary subject in F major is quite graceful and melodious,

and will not fail to please. The piece is easy enough for extended use.

No. 4.—More developed than No. 3, but like it in having a pleasing secondary subject in F. The passages are nicely written for the hands, and hence the piece may be given with profit to pupils as a recreation. The whole waltz is quite interesting.

No. 5.—Contains good practice in extended chords, but as a "Romance" must be adjudged a failure. The melody lacks charm, and is not developed skillfully. It is scarcely calculated to interest students or pianists of greater accomplishments. Some samples of notation are open to objections.

No. 6.—The subjects are pleasing enough, but have no pretensions to originality. Taken as a whole, the "Gavotte" is nicely written, and shows a certain taste and skill. No doubt, young players will enjoy it.

No. 7.—Has no particular merit except that of a certain prettiness. The secondary theme is quite commonplace, as is the subject matter surrounding it; but the primary motive is graceful if not original. Mistakes have been left uncorrected.

No. 8.—This piece is one of Mr. Majer's best efforts, showing a trifle more originality than most of the others reviewed above. The subjects are bright and well marked, without being too commonplace, while the whole work may be reasonably praised for its workmanship.

B. Schott's Söhne, Mainz, Germany.

Parsifal, Ein Bühnenweibfestspiel..... R. Wagner.

Schott Sons have sent us, through Ed. Schuberth & Co., the piano score of the above work for review. In a future issue an extended notice of the opera will appear, but, at present, it need only be said that the work is gotten up in plain but excellent style, the engraving being large and bold. Of course, the piano arrangement is in some parts almost unplayable, but generally speaking, it gives as faithful an idea of Wagner's score as is possible for two hands to make out of it. A good feature of the arrangement consists in the fact that indications are given of the instrument, whereby a good idea of many passages can be obtained. The performances of the work have attracted world-wide attention, and although various opinions are expressed as to its value, there can be no doubt that the finale to the first act is as grand a piece of writing as any that the giant composer has ever presented to the world. The close of the opera is rather an anti-climax. The serious character of the libretto will debar the opera from ever becoming popular, even in a restricted sense, and only musicians who have earnestly studied Wagner's theories and art-works will be able to fully enter into the master's stupendous "tone-paintings."

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On Prevention of Fires in Theatres.

By C. JOHN HEXAMER.

A Paper read at the Stated Meeting of the Franklin Institute, held June 21, 1882.

(Continued.)

IN its construction, a stage should be as nearly like the shaving-vault of a planing mill as possible. The rear and two sides of the stage (including green and dressing rooms) should be inclosed by thick brick walls, brick being the best masonry in case of fire. It stands when granite has disintegrated and marble has been burnt into lime.

The roof and roof-trussing should be made as nearly as possible fire-proof, as the rigging-loft is generally attached to the roof-trussing.

To divide the stage from the auditorium a wire drop-curtain becomes necessary. The failure of wire curtains in the case of the "Dresden Opera House," and again in the recent calamity at Vienna, has shaken public confidence in them. But in both cases negligence was the cause of their failure; the former was allowed to rust fast, and the latter was not let down.

It is necessary, therefore, that a wire curtain should (1) be kept in perfect order; and (2) be automatic.

It should be let down after every performance, and should not be raised until fifteen minutes before the beginning of performances. This would insure (1) its good order, and (2) would, in case of fire during the night, perhaps save the theatre.

A circumstance which has as yet not received the proper attention is the use of automatic curtains. At present the safety of theatres having wire drop-curtains depends entirely upon the coolness of the men having them in charge, and how little this can be depended upon the late Vienna fire clearly showed.

It is of the greatest importance that proscenium boxes should be of brick or iron, as some of the stage-settings are very near them, and in case of fire these boxes might be ignited in the time required by the curtain to lower itself.

The wall dividing the stage from the auditorium (proscenium wall) should be of brick; starting from the foundation, it should be broken by the stage opening and orchestra doors only. Above the stage opening an arch should be sprung, and the wall carried up on this at least 18 inches above the roof.

The joists and flooring-boards of the stage should not extend beyond one foot of the proscenium wall, as they would transmit flames to the wood work of the orchestra. In the same manner, the joists of the parquet should extend merely to this wall, and by no means through it.

The doors contained in this wall should be lined with iron, as solid iron doors, in great heat, soon become warped and useless, while iron-lined doors, in the greatest heat, retain their shape. This, at first sight, strange fact is well known to "insurance men."

In case of fire a solid iron door offers no resistance to warping; in a lined door, on the contrary, the sheet iron, which tends to warp, is resisted by the interior wood, and when this burns into charcoal it still resists all warping tendencies. All doors contained in "fire-walls" should have springs or weights attached to them, so as to be at all times closed. Fire-doors can be shut automatically by a weight, which is released by the melting of a piece of very fusible solder employed for this purpose. "So sensitive is this solder that a fire-door has been made to shut by holding a lamp some distance beneath the soldered link and holding an open handkerchief between the lamp and link. Though the handkerchief was not charred, hot air enough had reached the metal to fuse the solder and allow the apparatus to start into operation."

These solders are alloys more fusible than the most fusible of their component metals. A few of them are: Wood's alloy, consisting of:

Cadmium.....	1 to 2 parts.
Tin.....	2 parts.
Lead.....	4 parts.
Bismuth.....	7 to 8 parts.

This alloy is fusible between 150° and 159° Fahr. The fusible metal of d'Arcet is composed of—

Bismuth.....	8 parts.
Lead.....	5 parts.
Tin.....	3 parts.

It melts at 173.3°. We can, therefore, by proper mixture, form a solder which will melt at any desirable temperature.

As before stated, one of the chief dangers of theatres consists in the numerous gas-flames, and not only of the stage proper, but also those of dressing-rooms. It seems impossible to supply actresses with enough light in dressing rooms. A well-known prima donna, not being satisfied with large brackets on each side of her bureau, had twelve candles placed around her glass, as the informant remarked, "for her to see her ugly face." It is of the greatest importance that gas brackets should be supplied with wire baskets, and that swinging brackets should be allowed under no circumstances; and still proprietors of theatres have constant annoyance by actors tearing off these wire covers.

That not only the gas brackets of dressing-rooms, but all

brackets, should be protected by wire baskets, and that all swinging brackets should be eschewed, goes without saying.

Particular attention should be paid that foot and border lights are covered with wire screens. These lights should be lighted by electricity, as many fires are caused by retaining the old method of lighting, by alcohol lamps suspended on long poles. A careless or intoxicated man tries to light the border lights, strikes with his lamp a piece of gauze, and in a short time the whole building is in flames. Considering the proximity of these lights to flies, it is wonderful that this is not a more frequent occurrence than it is. Care should be taken to keep flies, and especially those of gauze, at a proper distance from border lights. Many fires have been caused by allowing scenery to hang over these lights.

We must now briefly turn our attention to fire appliances in theatres. Every great disaster causes a temporary fit of virtue among theatre managers, during which new fire appliances are introduced; but very soon this dies away, and appliances are allowed to become out of order and worthless.

The simplest and one of the best of fire appliances is the "fire-bucket." A bucket of water at hand to be thrown on a flaming piece of gauze is worth all the fire appliances in the city fifteen minutes later. Therefore fire-buckets should be kept constantly filled all over the premises, for an empty bucket is worse than none, as it only takes up space. These should be kept not only on the floor of the stage, but also in its most dangerous part, the rigging-loft.

Plugs with hose attachment should be placed in every part of the building—the galleries of the auditorium, the stage, the rigging-loft, &c., as there cannot be too many of them. The closets containing them should be marked with large letters, as FIRE PLUG. Frequently firemen, on arriving at burning theatres, have no idea where the plugs were, as they are all boxed up. A skillful designer can readily make these tasteful in appearance.

All plugs should have their hose attached, ready for instant use, as no one would take the nozzle off of a plug and attach the hose in the midst of the smoke and flames of a burning stage.

(To be Continued.)

Organ Notes.

[Correspondence from organists for this department will be acceptable; brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands].

....Annexed is the programme of a recital given by W. T. Best, in St. George's Hall, Liverpool, on Thursday, July 6:

March in A minor (Theme in the Pedal).....	Best
Concierto, "Ad Augusta! Qui va la?" ("Rrnan").....	Verdi
Adagio, from an Organ Sonata.....	Perelli
Fantasia in F minor, in the style of Bach.....	Mozart
Minuet (Symphony in G minor).....	Bennett
March in D major.....	Guilmant

....The large organ in the Boston Music Hall seems to have become so neglected that a large sum of money would be needed to put it in good order. Moreover, interest in it seems to have decreased to that degree that the Board of Directors of the Music Hall actually wish to sell the instrument, in the place of which it is proposed to put scenery. The organ originally cost over \$80,000, and that it should now be thought desirable to offer it for sale, is rather a reproach to the alleged artistic city of Boston. Considerable difficulty will, no doubt, be experienced in finding a purchaser for the elephantine instrument, although true Bostonians should weep to see it removed from its present classic portals.

....Some time ago several letters appeared in an English journal relative to whether a choir master is necessary when a competent organist is at the key-board. One organist stated that, at first, he was allowed to work up his choir to a state of efficiency, when lo and behold, a choir master was appointed without his knowledge. Thereafter the question sought to be settled was in how far the choir master had the control of the music, &c. In this country the organist is generally the puppet of the so-called director of the choir, who is always only an indifferent singer, without having a quarter the practical knowledge of music generally as the organist. It is not plain to be seen why this state of affairs prevails, since two salaries have to be paid instead of one. Custom is powerful even where money is at stake, and time alone will serve to place the organist here in the true position he should occupy.

....An important subject for discussion by organists and organ builders is that of harmonics, quints, twelfths, fifteenths, mixtures, &c. The statement has more than once been made that twelfths, fifteenths and mixtures are often voiced too loud, which invariably serves to make the instrument top-heavy, destroying that rich, full and round body of tone which the foundation registers usually impart when not overtopped by a lot of shrill small pipes. German organs are generally full of mutation stops. In this country most mixtures are so prominently voiced that sometimes even pretty strong reeds do not remove the unpleasant effect they give out. No many organs would be pleasant to listen to with all the flue work drawn (even without the mixtures), minus one or two reed stops, to preserve the balance. If it is admitted that principals of 4 ft., twelfths and fifteenths are stops of no difficulty to make and voice, the same cannot be said of mixtures, which require more attention than is generally accorded them.

....Morning prayers at St. Matthew's, Sheffield, on Sunday, were marked by an incident of a most extraordinary and

amusing character, a most unusual and unlooked for change in that all-important portion of the service—the musical. Shortly before the service began, E. Hobbs, the organist, upon opening the instrument to prepare for the day, was greatly puzzled to find some of the keys on the "great organ" firmly fastened down as though the "trackers" had been cut. Failing in an attempt to raise the notes to their proper level on the keyboard, Mr. Hobbs left the church in search of professional assistance, and was fortunate in finding within a short period of time an organ builder who resides in the neighborhood. Organist and organ builder returned to the church to inspect the interior of the instrument, but the situation had become complicated, for the notes which in the first instance had been refractory were found to be once more playable, and several other notes had become afflicted with this instrumental lock-jaw. Player and constructor were alike nonplussed, and as the hour for commencing service was rapidly approaching and the church was filling with people, Mr. Hobbs and the choir were not a little embarrassed. A still closer inspection resulted in the discovery of a cat quietly reposing on the "action" and causing considerable derangement of the internal economy of the organ. "Pussy" seemed quite contented with her strange quarters, and refused to budge an inch. Coaxing was tried, but it was not until stern measures were resorted to that the feline intruder could be persuaded to quit. The service proceeded smoothly enough, and it was thought that "pussy" had taken leave for the day, but when Mr. Hobbs attempted to play the accompaniment to the "Amen" following the ascription at the close of the sermon, and drew two soft stops on the swell—without a note being touched, the most discordant and piercing strains were emitted from the instrument. The last state of that organ was worse than the first—it screamed like a thing possessed, and convinced the organist that in pulling out the "two soft stops on the swell" he had enabled the church-going cat to play a remarkable voluntary. Dispensing with the choral "Amen," Mr. Hobbs again endeavored to oust the cat, but failed to do so in time for the last hymn, which was sung without accompaniment other than that produced by the movements of the frightened animal inside the organ. Just as the hymn finished, "puss" made her escape, and bounding along the middle aisle gained the street.—*Musical Standard*.

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Western Office: 8 Lakeside Building, CHICAGO, ILL. P. G. MONROE, General Manager.

Philadelphia Office: No. 150 So. Fourth Street, JULES VIENNOT, General Manager.

Southern Office: F. G. HANCOCK, General Manager, corner Broad and Alabama Sts., ATLANTA, GA.

GERMAN manufacturers of pianos are charged by a London trade journal with sending their instruments in such quantities to Australia, that "they are being hawked about the country in spring carts in company with sewing machines." At the same time English manufacturers are accused of lacking courage and of not being willing to push their goods themselves, but leave this work to be done by agents. Whether the last statement is reasonable or not, cannot be fully discussed here. But it might well be asked, of what use are agents unless they push the goods they have for sale, and do the agents of British pianos in Australia belong to that class who embark in business without capital or energy? If such is the actual fact, then Australia needs to be visited by a few American agents whose general business qualifications would speedily put to the blush such fossiliferous business men.

SOME few Southern music dealers believe that trade in the South is constantly growing better, and that with passably good yearly crops it will soon reach a condition satisfactory to all reasonable business. The colored race, as represented in the South, are gradually but surely outgrowing their primitive taste for the banjo and such class of instruments, to prove which the remark of a large Southern dealer may be adduced, that "the demand for small reed organs by the colored people is greater than the supply." An expression so emphatic would seem to leave no room for doubt that the small organ trade in the South is yet in its infancy. Most Southern dealers have greeted with great delight the recently commended manufacture of "baby organs," because although of small compass they have all of the attributes of instruments of a complete scale, &c.

THE work of a tuner and regulator is one duly estimated by piano manufacturers and the profession generally. The ignorant public, however, believes that if the pianoforte is good when originally bought, that it cannot be much injured by even a series of bad tunings. A falser notion than this there is not, and one more deserving to be rooted out by trustworthy piano dealers, who have the opportunity when selling to dwell upon the importance of having instruments skillfully attended to, when such attention is necessary. A firm that advertises to send first-class workmen to tune and repair a piano for only seventy cents, must either exist by fraud or be classed among the philanthropic concerns which take more heed of the existence of others than of themselves. The practical mind of the average American citizen will incline to believe that the former rather than the latter presumption is true.

OPERA companies composed of children are not so uncommon or novel now as they were two or three years ago. The public has had opportunities of seeing and judging of the capabilities of very young America in both the musical and dramatic line, and has been forced to the conclusion that they are of a higher grade

than was believed. The commotion raised by a certain society when the first troupe of the kind appeared has been persistently kept up, although each successive interference has served to prove how little cause existed for such action, and has generally resulted in a partial or complete defeat of the demands insisted upon by the society. No doubt "child opera troupes" are not a necessity of life, but the amusement they furnish is as unique as enjoyable, and the effort to turn the employment of children on the stage into a species of cruelty has been an utter failure. In few matters has less common sense been shown than in the talk about the stage performances of boys and girls.

MUTUAL aid societies are springing up all over the world among the musical and dramatic professions. The latest New York attempt of the kind, yclept "The Actors' Fund," is, from present indications, scarcely likely to accomplish the good that was originally intended. Bad and inconsistent management has turned it from the free use first contemplated. What the future will bring forth in regard to it may also be guessed. Leaving further mention of it here, however, a slight reference may, with propriety, be made to an idea initiated by the proprietor of the journal entitled *Correspondencia de España*, Manuel Maria, of Santa Ana, who is also president of the Artistic Musical Association of mutual aid. This idea consists in the founding in Madrid of a hospital for poor musicians and poets, and its realization has already commenced. The directors of the above-mentioned association have determined to found an academy for the special development of Spanish music and musicians, the labor and productions of the members of which shall be exclusively devoted to the maintenance of the proposed hospital, which it has been decided to call Santo Luis. Confidence is expressed in the success of the new scheme, and it is expected that those who enrol themselves as members will go into the affair with the greatest enthusiasm. The benefits to be derived by artists from both the Academy and Hospital will no doubt be as great as is anticipated, and that such an object is worthy the attention and patronage of the best talent in the country goes without saying. Mutual aid societies in this country, of whatever kind, are generally first of all money-making concerns for a privileged few, and afterward the least succor for the many receives some consideration. The almighty dollar blinds even worthy people to what is just and noble, and thus deserving sickness and poverty, even when it has a claim, is brutally neglected.

MINOR TOPICS.

THE relations existing between composers and publishers as discussed in THE COURIER, has called forth various expressions of opinion. Whatever may be said in favor of one or two responsible publishers, it is very certain that the complaints made by composers against most of the publishers have a good deal of foundation in fact. There is absolutely no way whereby an accurate report can be obtained of pieces published on the royalty system, and hence it is quite natural for composers when the returns are always small to suspect that a small fraud is being practised upon them.

Now that the electric light is being generally introduced into theatres throughout the world, it seems strange to read that when the Paris Opéra House was inaugurated in 1671, candles only were used made out of sheep fat. Under the regency, Law, the wealthy banker, first illuminated the same opera house with wax candles; later on, at the beginning of the reign of Louis XVI., a lamp was invented by Quinquel, called after the inventor. The first time that the opera house was lit by gas was on February 6, 1822. By a curious coincidence the opera represented on this occasion was Nicolo's "Aladdin," a name so suggestive that it gave the wits of Paris an opportunity to display their gift of humor—or it might be termed mild imbecility. Of course, gas has held its royal sway up to the present time, but it has now succumbed to a strong rival, which will reign in its stead for an indefinite period.

THE difference between vocal and instrumental music is naturally wide. But to the mass of those who have what is termed a taste for music without possessing any knowledge of the art, the real difference is in "words" as against "no words." Purely instrumental music can offend no one, because it is associated with no exasperating language. To explain this a simple instance may be quoted. When "Pinafore" was performed in Dublin, a few persons in the audience began to hiss during the singing of the piece, "In spite of all temptation, he remains an Englishman," while the remainder of the audience rose to their feet and applauded vociferously for several minutes, and were only satisfied after it had been repeated several times. The music itself has no particular worth or character, and might well be sung to even sacred words. Thus, in some instances, we see that words exercise a greater influence than the subtle art of tone.

Notes from Chicago.

[FROM OUR REGULAR CORRESPONDENT.]

CHICAGO, August 5, 1882.

THE season of Thomas' concerts closes this evening, the orchestra going from here to Cleveland and then to Cincinnati, the concerts being, like those here, under the management of Mr. Milward Adams, the well-known manager. Last Wednesday Mr. Thomas gave an "American Composers' Night," all but two of the selections being the work of native Americans. The programme was as follows: Cantata—"The Tale of the Viking".....G. Whiting
Overture—"Rip Van Winkle".....George W. Chadwick
Andante—"For String Orchestra".....Frederic Grant Gleason
Introduction, "Montezuma".....Frederic Grant Gleason
March of the Priests of Huitzil, "Im Fruehling".....John K. Paine
Symphony, No. 2 in A, op. 34.....John K. Paine
1. Introduction—Allegro ma non troppo. 2. Scherzo (Allegro). 3. Adagio. 4. Allegro giocoso.
Galop—"Red Cloud".....A. H. Pease
Waltz—"New Vienna".....Johann Strauss
Ballet Music—"Kienzi".....Wagner

Mr. Thomas has always shown himself ready to encourage American composers, whenever any really meritorious scores have been brought to his notice. Mr. Whiting's overture bears a fatal resemblance to the Tannhauser overture in one of its themes, and reproduces almost exactly the remarkable figure in the violin accompaniment to the melody of Pilgrim Chorus, when presented by the brasses. The March was more satisfactory as well as more original, but it was somewhat too long. The overture "Rip Van Winkle," by George W. Chadwick, of Boston, pleased me very much. It was melodious and interesting besides bearing rich promise for the future. I do not hesitate to predict that Mr. Chadwick will do much to bring American music into better repute than it is at present. The andante for strings I did not enjoy so well, though it is well and carefully written. Mr. Paine's Symphony certainly proves that its author is a musician of ripe scholarship, thoroughly conversant with the requirements of orchestral writing, and possessed of a vivid fancy. I found it a delightful work to listen to.

In the Normal Course of the Hershey School of Musical Art, the concerts during the past week have been as follows: Tuesday afternoon, piano recital by Mr. Crozier, a pupil of W. S. B. Matthews, and a young man of remarkable talent; Wednesday, Lydia Harris' piano recital. On Thursday the Normal pupils gave an interesting miscellaneous concert; Friday, Lulu Tuthill gave a song recital, assisted by Misses Whitacre, Gilbert and Sperry, and Messrs. Johnston and Townsend. Miss Tuthill has a heavy contralto voice, and sings with considerable feeling. Saturday, Mr. Eddy gave his last organ recital of the season. As always, his playing was superb.

The Hess Opera Company opens a season at the Grand on Monday next. The works to be presented are all light. Mlle. Litta has been in town this week and has attended some of the Thomas concerts.

FREDERIC GRANT GLEASON.

Notes and Actions.

....B. N. Smith is very busy.
....O. O. Qtwell, musical instrument dealer, Indianola, Iowa, is closing out.
....C. M. Tremaine, with Billings & Co., made a trip to the East on Saturday last.
....J. M. Pelton and family are summering at Warwick, Orange County, N. J.
....Wm. B. Tremaine has been elected as a director of the Mechanical Organette Company.
....G. F. Dickinson, manufacturer of the Keystone Organ, is summering at Camp Tabor, N. J.
....Ernst Gabler has so far recovered that he is expected at the factory before the end of the week.
....C. W. Langworthy, musical instrument dealer, Rome, Ga., has been closed out by the sheriff.
....E. F. Moses, Pine Meadow, Conn., was in town on Saturday making selections of pianos and organs. He handles largely the New England organ.
....Kranich & Bach bought on August 9 the building 241 and 243 East Twenty-third street, which they have been using for their factory. The price was \$40,000.
....J. E. Divers & Son, Middletown, N. Y., say that their branch house at Newton, N. J., is meeting with splendid trade. This firm makes the Sterling organ its leading one.
....R. W. Blake, of the Sterling Organ Company, is almost as well as ever. He still remains at Scituate Beach, enjoying the invigorating breezes of that favored and healthy retreat.
....Charles Kluppel, Jr., with Billings & Co., returned on Monday from a pleasure trip of a week's duration along the Hudson. He says that he spent a pleasant time about Poughkeepsie.
....During last week quite a number of Spanish-speaking persons called at the offices of the Mechanical Organette Company, with interpreters, to make inquiries about instruments and to place orders.
....Among the members of the trade who visited the city during the week were: C. N. Stimpson, Springfield, Mass.; J. Skinner, of West, Johnson & Co., Richmond, Va.; G. C. Aschbach, Allentown, Pa.; D. Rockafeller, Lebanon, N. J.; E. W. Blake, Pottsville, Pa.; C. C. Converse, of the Burdette Organ Company, Erie, Pa.; J. H. Hickok, Poughkeepsie.

sie; A. Bristol, Fulton, N. Y.; E. F. Moses, Pine Meadow, Conn.

...J. H. Hickok, Poughkeepsie, reports an excellent business in the Wilcox and White organs.

...C. C. Cannon, musical instrument dealer, Schuyler, Neb., has been succeeded by Cannon & Bliss.

...J. Kuder, of Sohmer & Co., returned on Monday from Saratoga, where he has been spending his vacation.

...Sohmer & Co. have appointed J. E. White, Battle Creek, Mich., as their agent for that place and vicinity.

...The W. W. Kimball Musical Instrument Company, Chicago, begins business with a capital stock of \$600,000.

...Charles E. Brockington, with the Mason & Hamlin Organ Company, is spending his vacation at Cornwall-on-Hudson.

...Daniel Vandewater, of the New York warerooms of the Sterling Organ Company, is spending his vacation at the Adirondacks.

...A. Bristol, Fulton, N. Y., has been this week in town buying largely for the fall trade. He makes the Estey his leading organ.

...The new vault which Steinway & Sons have been building under the sidewalk in front of 107 West Fourteenth street, is finished.

...The Mechanical Orguinette Company reports an excellent export trade, principally with South America and the West Indies.

...Robert Cable, Jr., is turning out some very fine cases in his new factory; he is also making general improvements in his pianos.

...J. A. Weser and C. L. Weser went on a visit last Saturday to Ellenville, Ulster County, N. Y. They will spend all of this week there.

...A. J. Holden, with Wm. A. Pond & Co., is canvassing the Eastern States in the interest of that firm. He is expected back on Monday next.

...J. P. Hale is making great preparations for the fall trade. From present indications, he expects a large trade during the coming season.

...The local press of St. Paul, Minn., speaks highly of the quality of the Sohmer grand piano, which is being used in the Hotel Lafayette of that city.

...D. Rockefeller, Lebanon, N. J., visited the Mason & Hamlin Organ Company's warerooms on Monday morning, and placed some heavy orders.

...W. J. Dyer, of Dyer & Howard, St. Paul, Minn., who has been visiting this city for some weeks, returned last Tuesday. Mr. Dyer reports that the prospects for the fall trade are highly encouraging.

...Dipple & Schmidt are constantly increasing their facilities. This firm now turns out work rapidly. It pays strict attention to punctuality in filling its orders and to making its productions of the best quality.

...The Sohmer piano is being used, with great effect, at all of the concerts given at the convention of the Western Music Association, at Cedar Lake Park, Ia., and which was opened on August 8 for a period of ten days.

...C. N. Stimpson, Springfield, Mass., has opened branch stores at Northampton and Westfield. He was in town a few days ago selecting instruments. He is agent for Steinway & Sons and the Smith American Organ Company.

...George Bothner recently increased his facilities by the addition of several new machines, which are said to be turning out magnificent work. Notwithstanding the increased capacity of the new factory the firm is as busy as possible.

...A new firm for the purpose of manufacturing automatic pianos and organs, has been organized in this city. It is styled the National Automatic Piano and Organ Manufacturing Company, and is located at 227 East Thirty-sixth street.

...The Boston Musical Instrument Manufactory has issued a new catalogue and price-list of musical instruments. It contains over sixty pages, and is full of engravings. The letterpress is full and explanatory, and the testimonials are strong.

...Julius Bauer, of Chicago, and wife, who have been visiting New York and other Eastern cities for several weeks, returned on Saturday. During their stay in this city they embraced every opportunity to visit the seaside resorts within reach.

...Among the musical fraternity at present summering at the Isles of Shoals are Lowell Mason, of the Mason & Hamlin Organ Company; William Mason, the celebrated pianist; Julius Eichberg, the well-known violinist, and John K. Payne.

...E. H. McEwen, manager of the New York warerooms of the Sterling Organ Company, has sent his family to Delaware Water Gap for the summer. Mr. McEwen is so pressed with business that he has to remain at his post. He is making great preparations for the fall trade.

...Weser Brothers have this week made to special order a four-and-two-third octave square piano which is claimed to be one of the best instruments of the size ever produced. The quality and power of its tone have surpassed the anticipations of the designer and maker, while the case is rich and elaborately finished. The weight of the instrument is about eighty

pounds. It is intended as a souvenir for a young lady of twelve years.

...A new firm has been organized in this city under the style of Stultz & Bauer, for the manufacture of pianos. Mr. Stultz was superintendent of the finishing department of C. D. Pease & Co. for nine years, and begins with an experienced practical knowledge. The firm starts on a cash basis. Its factory is at 163 Bleecker street.

...Calenberg & Vaupel report that the demand for their uprights during the past month has far exceeded their anticipations. The following is an abstract from a communication written to the firm by one of its agents: "Competition is warm, three hundred degrees in the coolest places we can find, but if you send one as good as the last separable upright, we will set some of the others so far back that it will take them very long to recover from the shock."

...Ernst Gabler's new factory is in running order. The firm is this week moving into it the plant of the old factory in Nineteenth street. A large amount of new machinery has already been put in, and quite a number of new hands have been engaged. The facilities are now increased about one-third. The house reports that its three-stringed full agraffe new scale square grand is meeting with a great demand, and it has in course of preparation a new and elegant baby grand.

...The New England Organ Company, Boston, Mass., decided to close its factory on the afternoon of Saturday during the month of August. This half-holiday arrangement is very acceptable to the employees, as their abilities have been taxed to the utmost for the past twelve months in getting out goods to fill their unprecedented large orders. The factory has been running night and day a greater part of the time; hence this breathing spell. On the 19th instant a full day will be given on which occasion the employees, together with all of the hands at the salesrooms, will have a mammoth picnic at Downer's Landing. The action of this firm is highly commendable, and worthy of emulation.

...John Cooper, of San Francisco, has issued a very useful book, which will be appreciated by all who have ever taught the organ or piano, and will be appreciated also by those who are learning. It is particularly applied to teaching the scales. Each major and minor scale is given in musical signs in the usual way, and under each is a graphic representation of the key-board, so marked as to indicate to the eye the proper notes to be struck in running the scale, and also the fingers to be used for each hand in each note. The diagrams will impart to the young student a correct and practical knowledge in fingering and facility of performing. They are based on the knowledge that the young intellect may be reached more easily through the eye than the ear. It is really teaching music by pictorial illustrations, just as other things are taught by illustrations. Each diagram is self-explanatory, and presents to the pupil at a single glance much more information than can be conveyed by many paragraphs of descriptive matter. Each diagram for its respective scale tells which note to begin and finish on, which are the proper sharps or flats for the key under consideration, and also the proper fingering. There is a short introduction on music, the notes, &c. On the diagram, round marks indicate naturals; square ones, sharps or flats; figures on the rounds or squares indicate the proper fingering. There could be nothing simpler than this, and it will be a great help, indeed to both teacher and taught. It is a decided advance step. Mr. Cooper has secured a patent for his method. —*Mining and Scientific Press.*

...The corner-stone of A. Dolge's new factory at Dolgeville was laid on July 22. All of the villagers and the employees made a great demonstration on the occasion and kept the day as a holiday. Great preparations were made for the event, and a lunch was set for all who participated. During the ceremony C. B. Dolge gave a short and interesting history of the enterprise since its start, of its growth, of the small beginning nine years ago, and of its present standing, how the demand for a superior article by the trade made it necessary to build and enlarge, till each department was situated in such noble structures as those seen now and which are fast rising above the ground. How the whole population with their advice assisted the setting up of the first wood-working machines in the north corner of the stone building, how, then, the felt factory came up, with only a few machines and fewer men. How the first horse was bought for the factory, and that the present stables are not capacious enough to hold the forty-two horses that belong to the firm now. He concluded by calling three cheers for the men who, through the course of years, helped by the sweat of their brow to accomplish the plans laid out by their employers. Alfred Dolge then took the stand and dwelt on a number of subjects relative to the occasion and thanked all for faithfully performed services. After that he gave, for the benefit of those who did not speak the English language, a repetition of the two first speeches in German. His speech was often interrupted by applause and cheers and concluded the ceremony at the corner-stone. George E. Collins, who superintends the building of the new structure, had charge of the laying of the stone; and placed in it a list of the names of all employees, with the rate of wages paid at the time, the cost of material at present, and the estimated cost of the whole buildings, photographs of Alfred and C. B. Dolge and others, various autographs, stereoscopic views of the factories, the post-office and the village, a list of the members of the Dolge family living at Dolgeville

specimens of postage stamps and postal cards now in use, a trade dollar and various other American and foreign coins, felt samples, newspapers containing articles relative to the history of the growth of the village and the enterprise, by-laws of the Mutual Aid Society and Fire Company of the place, the pension law established by Mr. Dolge last year, a map of the village, with the number of houses and their present inhabitants and owners, a piano hammer, a piece of timber from the first tannery of this place, and other things.

Briefs and Semi-Briefs.

...Byron W. Orr, from Illinois, was in New York this week, and is now en route Westward in advance of the Fay-Templeton Opera Company.

...Frohmann's Dramatic Company closed its engagement last Thursday evening, and Julia Rivé-King gave two concerts on Friday and Saturday evenings at the Tabor Grand Opera House, Denver, Col.

...Clara Louisa Kellogg sang in concert in the ball-room of the United States Hotel, Saratoga, on last Friday evening. The room was filled to overflowing, and many persons were unable to gain admission.

...The Plattdeutsche Volksfest Verein opened its eighth annual festival on Monday morning at Sulzer's Harlem River Park, 126th street and Second avenue. The festival closes to-day.

...The 1200th concert at Koster & Bial's Concert Hall took place on last Sunday night. Maria Vanoni, who has made a success there, sang some new songs. Adelaide de Smidt and the Tyrolean Warblers also appeared.

...Everard Stuart will leave for London during the week, with a view of engaging a chorus, and possibly the principals, for the production of Aronson's "Captain Kydd," which will be brought out at the Casino in October.

...Mathilda Cottrell is expected to arrive here from Europe on Friday (to-morrow), and will join Mr. McCaull's company at the Bijou Opera House for the coming season. Lillian Russell will also be a member of the new company.

...The last performance of "Olivette" at the Bijou Opera House was given last Saturday evening, and on Monday evening "The Snake Charmer," one of the successes of last season, was revived. The cast of "The Snake Charmer" includes Mme. Selina Dolaro, Lily Post, Emma Guthrie, and Joseph S. Greensfelder, George Gaston, and Frank Budworth.

...Maria Geisteringer will reappear at the Germania Theatre on October 2 in one of Strauss' latest operas, and after fulfilling an engagement of four weeks here she will start on a tour of the States. Mme. Geisteringer will be supported by a strong company and a powerful chorus. Among the artists engaged are P. W. Schutz, of Vienna (one of Germany's best tenors), Herr Link and Emma Seebold.

... "Patience" continues to draw good houses at Wallack's, the business there during last week having been much better than at first. "Billee Taylor" will be put in rehearsal, but the work will not be given during the present stay of the Miniature Ideals in New York. James W. Scanlan, who, with Mr. Harris, put the opera on the stage at the Standard, is instructing the young artists in the business of the piece.

...Maurice Strakosch, Mlle. Théo, and Maurice Grau sailed from Havre on last Saturday for this city. Mr. Strakosch has engaged Emma Thursby, who will give in this country too concerts under his management, in a period of six months. Mlle. Théo, who is under engagement to Mr. Grau, will give sixty representations in two months, making her first appearance on Monday evening, September 11, at the New Casino, in "Madame l'Archiduc."

...The "Corinne" Opera Company played at Fargo, D. T., during the week ended August 5. The star of the troupe was Corinne, the musical prodigy, over whom there has been so much difficulty recently in New York. The repertoire consisted of "The Mascotte," "Olivette," "The Magic Slipper," "Pinafore," and a new opera, written for the company by M. W. Fiske, and which bears the striking title of "The Heiress of Fargo," so called as a tribute to the town where the company has received such warm patronage.

...There are to be three large and elegantly appointed foyers in the new Casino at the corner of Thirty-ninth street and Broadway. The first Sunday "popular concert," or "concert populaire," as it will be termed, for some unexplained reason, will take place at the Casino on September 17. Mlle. Théo, who is famous for her chansonettes, will appear, together with other members of the company, in conjunction with an orchestra of sixty musicians under the conductorship of Rudolph Aronson. Mlle. Théo sailed on Saturday from Havre on the St. Laurent.

...Emma Abbott will begin her season on September 4, and in the first two weeks she will open three buildings. The company includes, besides Miss Abbott, Mme. Rosewald, Lizzie Annandale, Marie Hindle, Clara Weber, Messrs. Fabiani, Beaumont (a young English tenor), Stoddard, Gilbert, Broderick, Hall and Castle. The repertoire is announced as: "Elixir of Love," "King for a Day," "The Colleen Bawn;" or, "The Lily of Killarney," "Rigoletto," "Sonnambula," "Carmen," "Faust," "Maritana," "Fra Diavolo," "Lucia," "Martha," "Mignon," "Chimes of Normandy," "Bohemian Girl," "Romeo and Juliet," "Paul and Virginia."

Sock and Buskin.

....J. H. Haverly will leave this city to-day for Chicago.
Manager Foote arrived here from Buffalo on Saturday.
"La Belle Russe" opens at the Arch Street Theatre, Philadelphia, September 18.
Richard Dorney has been engaged by Mr. Daly as business manager of his new theatre.
John A. McCaull, manager of the Bijou Opera House, has been on a visit to Boston this week.
John Farrington will retain his position as a treasurer of Daly's Fifth Avenue Theatre during the coming season.
"The Parvenu," now being played at the Court Theatre, London, will follow "Taken from Life" at Wallack's.
The last two months of "Esmeralda" are announced at the Madison Square Theatre. The new play will positively be produced on October 9.
Bertha Welby, after recreating at Long Branch and Rochester, has returned to New York, and is making preparations for next season's tour.
Frank L. Goodwin, owner of "La Belle Russe," has purchased the right of production of a new drama entitled "The Prison Taint," by Arthur Vance.
John E. Owens has returned to the cast of "Esmeralda," and is repeating every evening his excellent performance of *Old Rogers* at the Madison Square Theatre.
It is stated that Bertha Welby's time is all filled. Her success as *Justine* in "Only a Farmer's Daughter" has given the managers great confidence in her future.—*Telegram*.
Robson and Crane begin the season shortly with the production of their amusing comedy entitled "D. A. M." Saidee Bigelow will play leading support during their tour.
Four actresses are visiting Long Branch; Rose Coghlan and Minnie Palmer are at the West End Hotel, Minnie Cummings at the Mansion House and Kate Forsyth at a cottage.
Agnes Herndon, one of the handsomest actresses on the American stage, will star next season in "Only a Farmer's Daughter," under the management of C. R. Gardiner.—*N. Y. Courier*.
Kate Claxton began her season in St. John, N. B., with "The Two Orphans" last evening. The repertoire for the season will include "The Two Orphans," "The Double Marriage" and "Frou-Frou."
Marian Elmore, after her New York season in September at Haverly's Fourteenth Street Theatre, will go South and return to fill a second engagement in January. Her support has been engaged and rehearsals will commence next week.
Bertha Welby has returned to her New York residence on Twenty-fourth street. She will spend the balance of the summer in study for her new play, "One Woman's Life," which will open at Hamilton, Ont., August 28.—*N. Y. Dispatch*.
A band of forty-two English gypsies engaged by Brooks & Dickson for the production of "Romany Rye," will come to New York early next week. The report that they will stop with friends at the Fifth Avenue is untrue. They will encamp in Harlem.
The alterations and decorations of the Grand Opera House are now nearly finished, and by the end of the week everything will be in readiness to open the autumn season on Monday week. "The Lights of London" will be the first attraction.
The scene painters and property men are now busily engaged at the Park Theatre preparing for Maggie Mitchell's new play, "Elsa," with which she will open her season here. The play is in five acts, a scene to an act. Three of the scenes, judged from the models, will be exceedingly fine.
John T. Raymond begins his season in Lexington, Ky., with "Fresh, the American." During his stay there it is possible that he will bring out his new comedy, "For Congress," just by way of "trying it on a dog," as they say, that he may see how it takes there before he ventures with it before a metropolitan audience.
Joseph Jefferson and company will begin a season of eight weeks at the Union Square Theatre, in this city, Monday, September 18, supported by Mrs. John Drew, Frederick Robinson, Rose Wood, B. T. Ringgold, Charles Waverly, Sam Hemple, Thomas Jefferson, H. F. Taylor and Lillian Lee, in "The Rivals."

....Adèle Cornalba, the première danseuse, to whose dancing in the English versions of "The Mascotte" and "The Merry War" at the Germania Theatre a liberal share of the success of those comic operas may be fairly attributed, has been engaged for the season for the Norcross Opera Company, and will appear in "The Merry War" at the Globe Theatre, Boston.
Work is progressing rapidly in Boston on what will be known when completed as the Bijou Theatre. The managers will be Fred. Vokes and George H. Tyler. The house was formerly the Gaiety Theatre, but the changes in the structure will be so radical that almost every vestige of the old concern will be obliterated in the new one. The opening will take place early in October, and the Vokes Family will inaugurate the new era by an original and attractive entertainment, in

which, for that occasion only, all the family will again be on the stage.

....Barlow, Wilson & Co.'s new minstrels opened the season at the Academy of Music, Scranton, Pa., August 14, and will be followed by the Fay Templeton Opera Company in "Mascotte" on 26th. Manager Lindsay says that this season promises to be the most successful ever known in Scranton, as he has booked more first-class companies than in any previous season.

....The Windsor Theatre threw open its doors to the public on Monday night, offering as the first attraction of the season "The Danites," with Mr. and Mrs. McKee Rankin. The objectionable wall, about which there was so much trouble and talk last season, has been removed and a new one substituted. The theatre is in a better shape now, architecturally and artistically, than ever before in its history.

....The box-office was opened on Monday for the sale of seats for the performance of "The Black Flag" at the Union Square Theatre, which will have its initial performance on the 21st inst. The principal people in the cast include E. F. Thorne, Nat Goodwin, J. G. Saville, Edwin Varrey, George Robinson, Edward Goodwin, William Allen, John Ince, Thomas J. Martin, Eliza Weathersby, Jennie Murdock, Agnes Proctor and Florence Robinson.

....Agnes Herndon received unusually strong notices in the Boston papers for her performance in the leading part with Roland Reed. She fairly divided the honors with the stars. She ranks as one of our most promising American actresses, and with the fame she has attained for personal beauty—exceptional charming manners and costumed magnificence—her services command a high figure in the market. She has many fine offers for next season.—*Mirror*.

....Most of the Chicago theatres are closed for the season, to be opened some time early next month. Hooley's is undergoing extensive repairs and improvement, and will be opened by Kiralfy's Company, in "Michael Strogoff." At McKicker's Theatre a strong and well-selected company is playing Colville's last acquisition, "Taken from Life." The piece is quite dramatic and is full of startling situations, and the principal parts are well sustained, some of the actors being "specially imported" for their parts. The houses have all along been very heavy for the season. A selected company, including Frank Pierce, Forrest Robinson and W. H. Stuart, and Louise Sylvester, Helen Sedgwick and Ella Wreu, has been giving "Fanchon" to full houses at the Grand. Miss Sylvester personates *Fanchon*.

....Not many years ago a young girl of beauty and intelligence was suddenly thrown upon her own resources, and compelled to look about for some means of support. As she inherited from her father marked literary ability, her first thought was to turn this to account. Beginning with a few modest sketches in the local papers, her stories soon found a welcome in the pages of some of the best magazines in the country, and the young writer was on the high road to literary fame, when chance made it possible for her to realize a long-cherished ambition for a histrionic career. She made her début just four years ago, and since then her progress has been rapid enough to astonish even the most sanguine of her friends. The most competent management and dramatic critics assert that of all the young female stars now before the public the most promising is Bertha Welby.—*Exchange*.

Hindoo Music.

WE were once misguided enough to inquire of some native officials what instruments of music their town possessed, and were waited upon next day, in consequence, by all the musicians in the place. First came a group of nine women, who sang some wild and plaintive strains in unison in a minor key; one of them kept time by occasionally snapping her fingers, while another performed a rude accompaniment, on a small barrel-shaped drum, the ends of which were covered with goat-skin. The head-dress of some of these singers was peculiar, and consisted of folds of calico over the head and round the throat, rather like the drapery of some orders of nuns, and similar to that given by painters to St. Anna and other holy women of the Bible. The grouping of these people, as they sat close together on the ground, was extremely picturesque; and listening to the sad sweetness of their strains, one could easily imagine such to have been the appearance and the melody of the daughters of Jerusalem as they lamented by the waters of Babylon. The singing ended, a man was seen to rise in the background, lifting an enormous brazen trumpet nearly as long as himself, on which he blew two most terrific blasts, excruciating to English ears. These sounds were prolonged, and seemed to sink down through a long wailing discord inexpressibly painful to listen to, but not unfrequently to be heard in that district of the Punjab. The effort of blowing this trumpet is considerable, and we were glad to make this an excuse for hearing no more of it, and submitted with the best grace we could to a performance on the tom-tom, while two more men exercised their lungs upon horrid little trumpets of a smaller size. When these were dismissed, we had a kind of duet all on one note from two men, one of whom beat a small drum open at one end, like a very deep tambourine, while the other played upon something like a four-stringed banjo. The lower part of this instrument was made of a gourd, and two of the strings were passed through blue glass beads, while

the other two were raised by cowries of different sizes; the banjo was further adorned by the green and gold label from some English cotton-reel or piece of calico, stuck on the stem by way of ornament.—*Temple Bar*.

The New "Monon" Line.

FOR a number of years past the Louisville, New Albany and Chicago Railway has enjoyed an enviable reputation, all its own, among the traveling public, and has been one of the most active competitors for Southern traffic. One difficulty, however, stood in its way and combated with its general popularity. Its northern terminus was Michigan City, and thence it was compelled to enter Chicago around the bottom of the lake, over the tracks of the Michigan Central. Thus it found itself partially at the mercy of a competing line.

Early during the present year, however, it began to be rumored among railroad men that this road had in contemplation some radical and startling changes, among which were an "air-line" to Indianapolis, and thence over the C. H. and I. to Cincinnati, and a short line—also its own—from Chicago to Louisville. About April 1 the meaning of these rumors began to be apparent, and now two solid through trains are run each way daily between Louisville and Chicago, the night trains carrying the latest pattern of Pullman sleepers. As now arranged, the trains start from and arrive at the Twelfth and State streets depot, entering the city with the W., St. L. and P., G. T., C. and E. I. and other roads—over the Western Indiana franchise, and continuing thereon as far as Dalton, where they take the Pan-Handle tracks to "Air-Line Junction," eight miles distant, over the "air-line" to Monon, where junction is made with the old main line to Michigan City. This air-line, formerly an unfinished narrow-gauge road, intended to run from Lowell to Delphi, has been bought by the L. N. A. C. Company, and graded into one of the finest broad-gauge stretches in the West.

At present, work is being very rapidly pushed from Air Line Junction, in a straight-away course to Chicago, which will allow a gain of some two hours on the present time-card, and will insure greater regularity of trains, while the other end from Delphi will, in a few weeks, enter Indianapolis, thus giving a true air line between Chicago, Indianapolis and Cincinnati.

From appearances, everything will be done in the most thorough manner. The road-bed is all stone ballasted and furnished with Bessemer steel rails, hard-wood ties and sleepers, &c., and the equipments, both as regards locomotives and coaches, are in the latest and most approved style, with every possible regard for the personal comfort of passengers.

Quite rapid time is made by all trains, and the road to Lafayette, Louisville and other points on the road has been considerably shortened already, and will be still further reduced after the completion of the new Chicago extension. The time to Indianapolis will be shortened some hours over this new line. This latter enterprise should be appreciated by the traveling as well as the shipping public, as it will tend to weaken the grip which the Cincinnati pool has at present on Chicago and Cincinnati business.

The officers of the road are energetic, ambitious, and experienced railroad men, and seem determined to make their line "aut Caesar, aut nullus." Sidney B. Jones, general traveling passenger agent, now in charge at the Chicago end of the road, is one of the most popular in the West, and the general passenger agent, Murray Keller, lends to the company an experience which would be valuable anywhere. The Chicago office of the road is located at 122 Randolph street.

It may be added for the information of the curious that the term "Monon" was only chosen as a trade-mark of the line, in conformity with the usage which gives us the "Kankakee" line, the "Kokomo" line, &c. The town of Monon is one of the oldest post-office stations in the State of Indiana, and the title is Indian, meaning "swift and sure," a good motto for a modern railway!

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Hamburg.....	5	\$1,350	†1	125
Glasgow.....	*9	1,600
London.....	2	150	†1	125
Copenhagen.....	5	300	†1	125
U. S. of Colombia....	1	99
Venezuela.....	1	100
Argentine Republic..	3	1,385
Totals.....	22	\$1,575	8	\$2,735	14	\$2,865

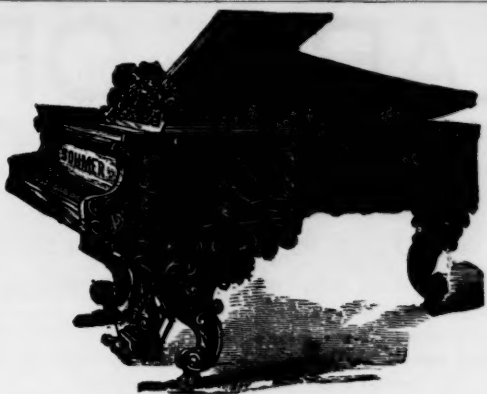
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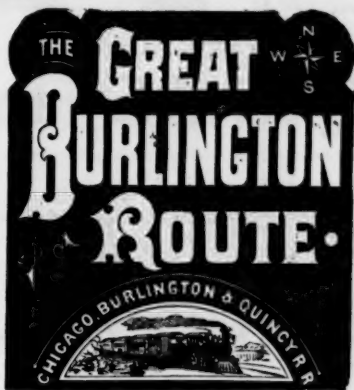
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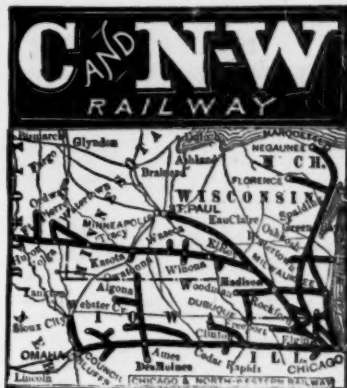
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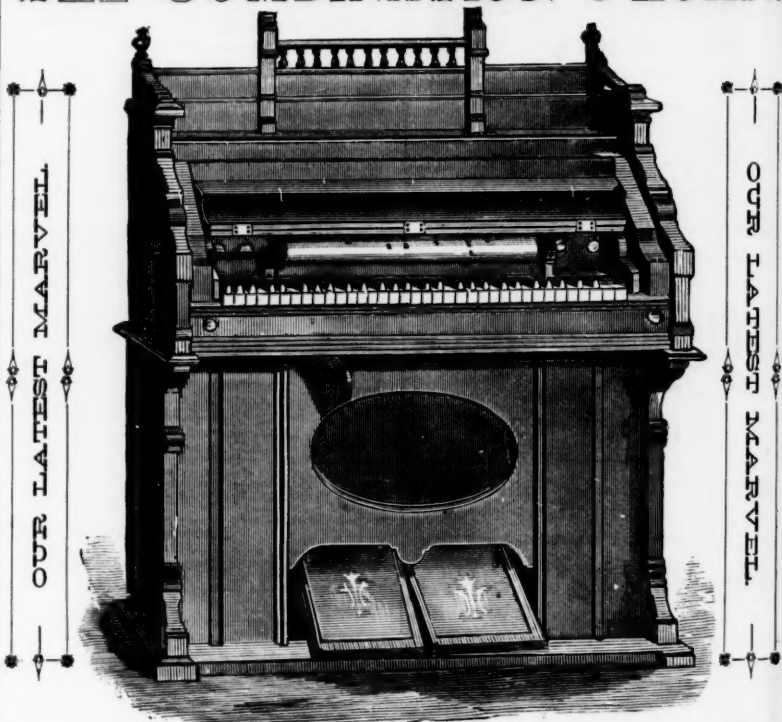
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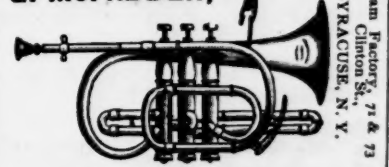
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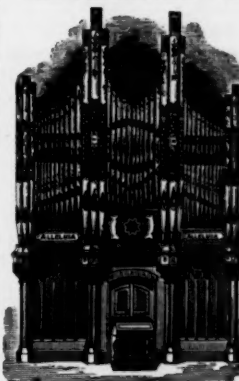
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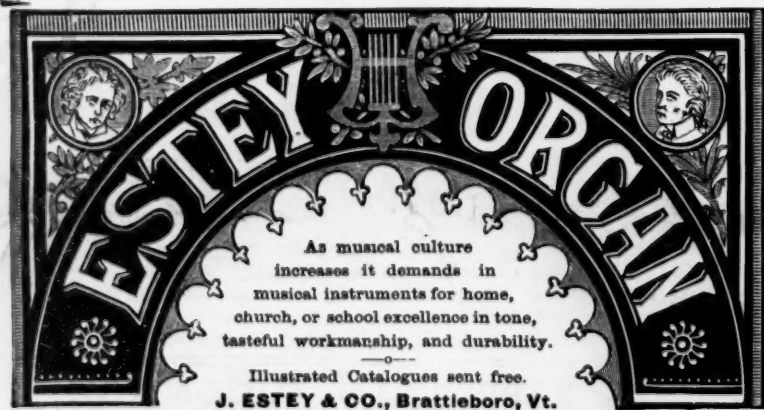
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